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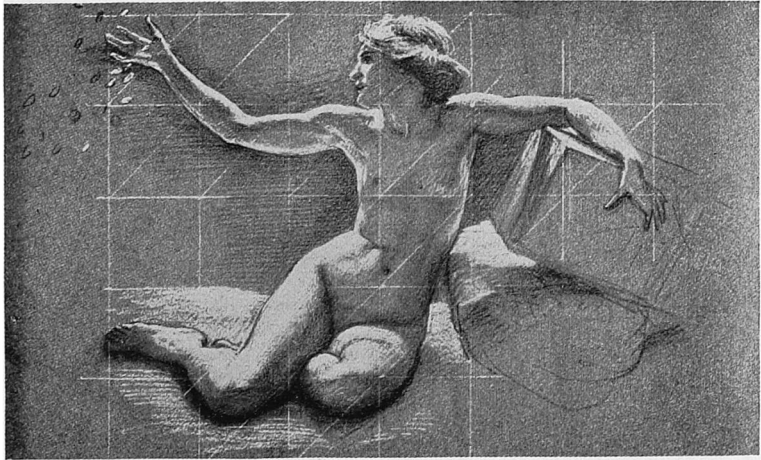
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and trappings of ritualism and invest millions in them as did Baron de Rothschild. Benefactions in the New World would probably take a more practical or modern trend.

But it is not to be forgotten that there is a secular, the purely art side, to every object in the Rothschild bequest. Its strictly ecclesiastical character in no sense militates against its value to the student of craftsmanship during the period covered.

PARIS.

ETIENNE MOURET.



STUDY FOR NYMPH
By Sir E. J. Poynter

THE MAKING OF A PICTURE

A year or more ago an article was published in BRUSH AND PENCIL on the evolution of a picture, setting forth the artist's use of studies, and showing how, step by step, he progressed from the first crude outlines to the finished work. To the practical artist that article was a chapter of "shop talk"; to the layman, however, though well informed upon art matters, the recital of commonplace facts was of unusual interest, since in the enjoyment or admiration of a finished picture one is apt to forget the laborious if not painful steps by which results are obtained.

The many characteristic illustrations of that article showed admirably the variety of studies artists have to make, but they lacked continuity and definite application. Two of the most admired paintings

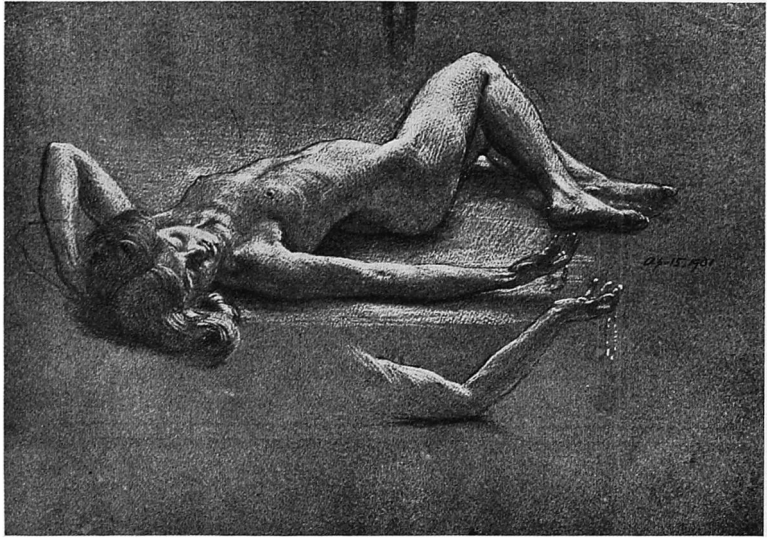
in the recently opened exhibition of the Royal Academy are Sir E. J. Poynter's "Storm Nymphs" and George H. Boughton's "A Fallen Angel." It has pleased these two artists to make public the preliminary sketches entering into their compositions. These studies, together with the finished pictures, are herewith reproduced as a



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supplement to the former article in BRUSH AND PENCIL, and will repay the closest examination by any one interested in art methods.

The average art lover who visits a gallery to enjoy the pictures exhibited is usually the creature of impressions. He sees a canvas, and approves or disapproves, extols or condemns, and rarely gives himself the trouble of asking why. Indeed, if he should ask why, the probability is he could not give a satisfactory reason. It is the general effect that elicits his admiration or excites his tacit or expressed criticism.



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To the artist himself, however, reasons are all-important. He knows how fatal is the mistake of bad composition, of falsely placed accents, of a wrong disposition of high lights and low lights, of ill-advised arrangements of color. He knows that in painting, as in other fields of human interest, it is but a step from the beautiful to the repellant, from the sublime to the ridiculous. He knows the value of covering up the evidence of his toil and travail, and what a trifle will often divert the spectator's mind from a noble idea pictorially expressed to the mere mechanics of execution.

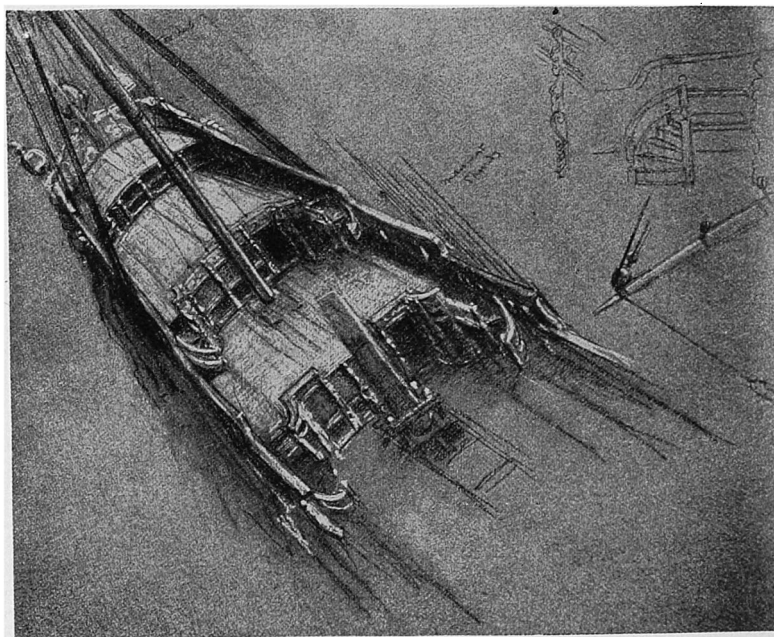
The happy effects must seem as though they came spontaneously, by inspiration. An author may blue pencil his own copy, cross out, amend, interline, paste in new sentences or paragraphs if necessary, and the kindly printer comes as an intermediary between him and his reader. Thus the printed page gives no hint of the labor of composition. The painter, on the other hand, can rely on no such intermediary. His copy is the spectator's text. His changes or emendations, however carefully they may be covered up, are more than apt to betray themselves to the detriment of the impression he wishes to convey. Hence, nothing can be left to chance; little can be left to alteration. Correctness of initial plans are all important.

The artist's only recourse is to make careful preliminary studies,

and even these can only be made tentatively, subject to such modifications as may be necessary when the various figures entering into a composition are given their proper position and the many studies are co-ordinated into a well-balanced whole.

The various studies entering into the "Sea Nymphs" speak volumes for the conscientious, painstaking labor of Poynter, but only an experienced artist would appreciate the difficulties encountered by the veteran painter and understand the modifications made necessary in the final grouping of the studies. The reader will note, for instance, the detailed way in which the study for the wreck is worked out, only to disappear almost entirely in the finished picture, where little remains of the original sketch save the angle of its disposition. The exigencies of the composition obliterated all the rest.

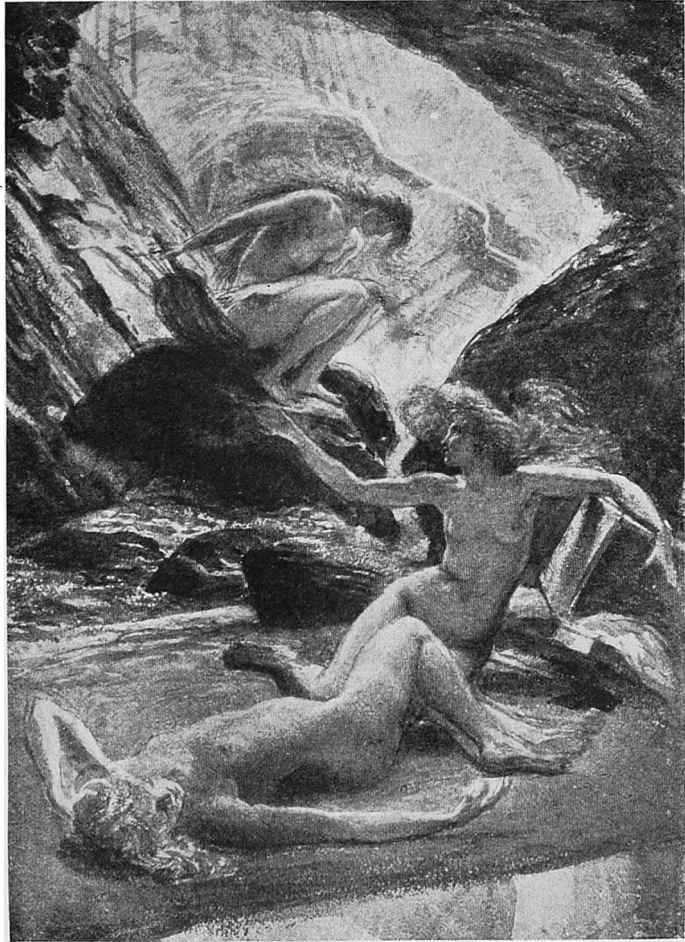
The beautiful study for the head of the seated nymph, it will be noticed, has been materially changed. The head, supremely beautiful, is that of a frail, slender woman, and did not fit the rotundity of form desired in the figure. Otherwise this nymph in the finished picture is fairly faithful to the original study. In the recumbent nymph in the



STUDY FOR WRECK

By Sir E. J. Poynter

foreground, again, the changed disposition of the high lights will be observed, necessitated by the requirements of the picture as a whole.

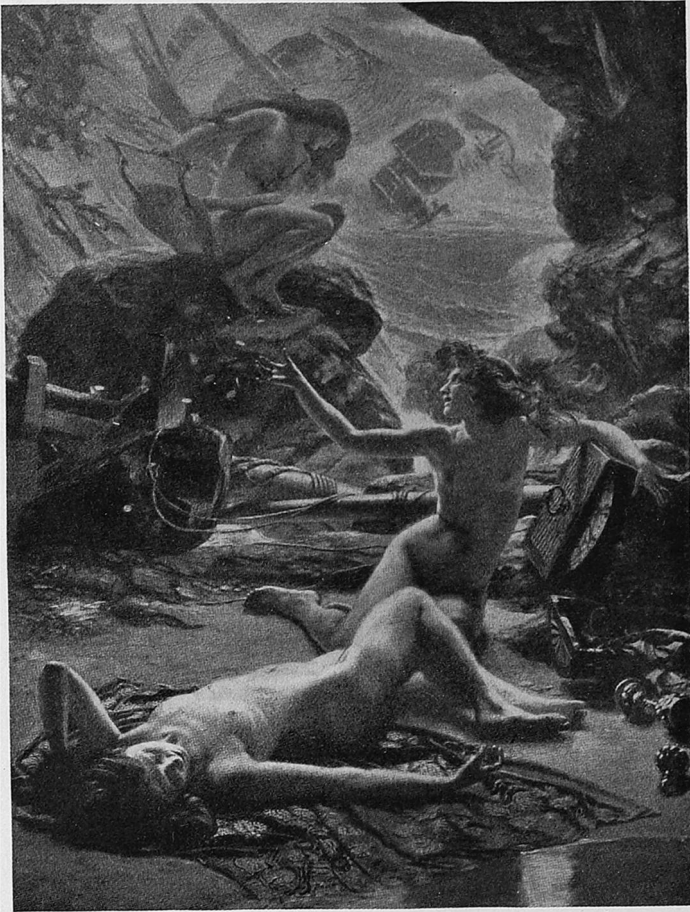


WATER-COLOR STUDY FOR COMPOSITION
By Sir E. J. Poynter

The separate upturned arm in the study tells of an unsuccessful experiment. It was doubtless the painter's thought to have the nymph's arm in that position, but the angle of the arm coincided too

nearly with the angle of the leg, and the parallel lines had to be abandoned. Otherwise the effect would have been almost fatal.

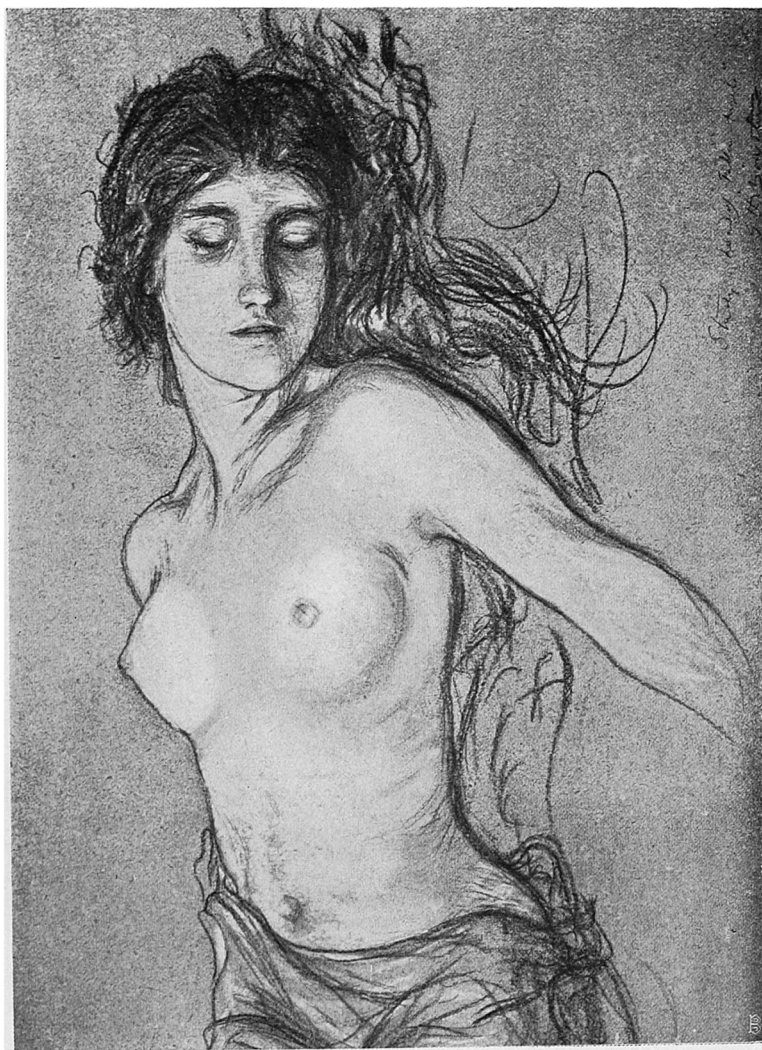
Even the water-color study for the entire composition was radically



STORM NYMPHS

By Sir E. J. Poynter

changed in transferring it to the canvas. Details of the painter's original scheme were omitted, others were introduced, the accents were changed all over the picture. And it is safe enough to say that not a single change was made without its being necessitated.



STUDY FOR A FALLEN ANGEL
By G. H. Boughton

Presumably Poynter started with the merest outline, just a few hints here and there to fix the idea he wished to express. Then followed separate studies of the animate and inanimate figures entering into the picture; then the co-ordination of all the figures in the composition. Concessions had to be made all along the line—concessions to the figures themselves, concessions to the composition, concessions to the coloring. No change was made hastily or without adequate reason. Just as a change of word in a paragraph often necessitates



A **FALLEN ANGEL**
By G. H. Boughton

numerous other changes, so in the evolution of the picture a change of form or accent in one place necessitated corresponding changes in other places.

Of all this toil and trouble the finished painting in its magnificent beauty gives no hint or suggestion, and it would have been a rare treat to any lover of art to have watched the progress of the work and noted its gradual transformation from a series of pictures into one, from sketches in themselves beautiful into a painting still more beautiful.

And so with Boughton's "A Fallen Angel." Here we have only one figure study, and to the casual observer this preliminary sketch appears practically unchanged in the finished picture. As a matter of fact, the change is enormous. The study is a transcript from life. It is the nude torso of a woman of flesh and blood. In the finished

picture the flesh and blood of the study are subordinated to the idea to be expressed, and the figure is painted with due regard to the other component parts of the composition. Boughton's picture is simpler than that of Poynter. The scheme is less complex, and hence fewer radical changes were necessitated.

It will thus readily be understood that the task of the painter or illustrator who conscientiously works from models in his loyalty to fact is not an easy one. Frequently the study, in a sense, is more interesting than the figure into which it evolves. In making his sketch from a model the artist is dealing with an individual, and much of this individuality is necessarily lost in transferring the study to the picture. The model probably only had traits that approximated the artist's conception, and in working out his idea the artist was obliged to supplant the character of the actual with a new character that fitted his ideal.

This, doubtless, is what was done in the case of both the pictures of which this notice is written. The accompanying sketches, however, tell their own story fairly well, and if they impart to the non-professional reader any comprehension of the amount of work involved in the production of a work of art like a painting, their use here will have subserved its purpose.

HENRY E. FYFFE.



INFLUENCE OF AMERICAN EXPOSITIONS ON OUTDOOR ARTS

Apropos of the St. Louis Exposition, which promises to rival in magnitude and beauty the great American expositions that have preceded it, a word may be said of the influence of these gigantic enterprises in giving definite direction to artistic effort. We cannot shut our eyes to the fact that much of the alleged benefit resulting from them is fictitious, at least problematical.

Ostensibly world's fairs are promoted to enable all countries and states to display to many people their natural advantages and resources in such a manner that colonists and capitalists will be induced to develop them; to enable manufacturers and other producers to extend trade by displaying their products; to display works of art and the results of sociological, philanthropic, and religious efforts; and to bring together in conference the representatives of all such activities for an exchange of ideas and mutual acquaintance.

Really world's fairs are promoted to "boom" a city and to induce our national and other governments to put money into the coffers of local merchants. Local subscriptions are invariably solicited on the ground that the fair will draw a certain number of visitors, each one